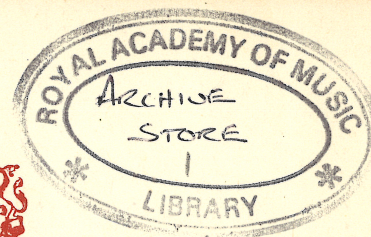


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THE
R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Editorial

We shall certainly need much leisure if we are to enjoy all the fine music which the R.A.M. gives us so bountifully in these days. And the Lent Term was notably rich in programmes of high interest—even judged by Academy standards—presented in a manner which was a token of the wealth of artistic ability and of the quality of instruction obtaining in 1950.

The series of Modern French Chamber Music concerts, carrying on the scheme inaugurated in 1927, was an event of first importance. Opportunity was thus given to many to become better acquainted with music of a class heard otherwise somewhat infrequently. The artistry displayed in performance was no less compelling than the outstanding appeal of the music itself.

Another high light was the Mozart Concert early in the Term, conducted by Wynne Morris. A Chamber Orchestra of 28 players, ably led by Arthur Davison, who also gave great pleasure by his solo playing, brought forward (to quote Louis Fleury) “a combination which requires, from each of its members, a talent of the highest order.”

The Recital given by Mr. Gareth Morris during Review Week was also of more than usual interest to all. Flute music by composers so varied as *Loeillet*, *Mozart*, *Dukas*, *Pierné*, *Fauré*, *Honegger* and a Sonata for Flute and Piano, in which recitalist was joined by the composer *York Bowen*, was ideal during a series of lectures.

We were glad to read the following in the *Daily Telegraph*, of April 6 :

Dame Myra Hess, back from the United States, is now practising again. She has quite recovered from the acute attack of jaundice which caused her to cancel the rest of her American tour.

Her first appearance in London will be on June 2 at the Albert Hall. At this she will play Beethoven's Concerto No. 3

with the London Philharmonic Orchestra under Edouard van Beinum.

Attention is directed to the announcement of the R.A.M. Club Dinner printed on page 43.

Concerts

French Chamber Music

The Series of French concerts given last term followed, in one respect, the recent Haydn concerts in that, with the exception of the Quintet of Jean Françaix, the works chosen were more or less of established reputation. They served to illustrate the immediate harmonic development created by the event of Debussy and Ravel from those composers active in the latter part of the nineteenth century. The distinguished works of Fauré, Chausson and Duparc, however, did not fail to make their own particular appeal.

The String Quartets of Debussy and Ravel showed with what fidelity these masters adhered to a strictly classical tradition in the general construction of their work in this form, and it is interesting and instructive to observe that the tradition is being carried on by contemporary composers.

The late Ravel songs *Chansons Madécasses* (commissioned by Mrs. Coolidge, wife of the then President of the United States, a noted patron of Chamber Music) aroused considerable interest as, owing to their extreme difficulty, they are seldom performed. They well illustrate Ravel in his last phase.

The attendance at all concerts was excellent and included members of the French Embassy.

The Programmes

JANUARY 26.—Introduction and Allegro (1906) for Harp, Flute, Clarinet and String Quartet, *Ravel*; “Le Bestaire” (1919) Six Songs for Baritone, with Flute, Clarinet, Bassoon, and String Quartet, *Poulenc*; Concerto in D (1891) for Piano, Violin and String Quartet, *Chausson*.

FEBRUARY 23.—Quartet in G minor (1893) for Two Violins, Viola and Cello, *Debussy*; "Chansons Madécasses" (1926) for Tenor, Flute, Cello, and Piano, *Ravel*; Quartet No. 2 (1886) for Piano, Violin, Viola, and Cello, *Fauré*.

MARCH 9.—Suite (1936) for Violin, Clarinet and Piano, *Milhaud*; "Chanson Perpétuelle" (1898) for Mezzo Soprano, Piano and String Quartet, *Chausson*; Sonata (1918) for Piano, four hands, *Poulenc*; Quartet (1902-3) for Two Violins, Viola and Cello, *Ravel*.

MARCH 20.—Quintet (1934) for Flute, Violin, Viola, Cello and Harp, *Jean Françaix*; Three Songs, *Duparc*; Trio in A minor (1915) for Piano, Violin and Cello, *Ravel*.

Students taking part in the series :-

Violins.—Robert Cooper, Arthur Davison, Derek Francis, Sydney Humphries, Ian Humphris, Gerald Jarvis, Beryl Kimber, Jennifer Lawson, Deirdre Moody, William Reid, Michael Rennie.

Violas.—Nancy Dibley, Lance Lange, Peter Sermon, Sheila Spencer, Ursula Stedman, Patrick Vermont.

Violoncellos.—Alexander Cameron, Joan Cane, Maryse Chomé, Alan Dalziel, Derek Simpson, Denis Vigay, Marjory Wakeford.

Flutes.—Pauline Dale, Madeline Menten, Delia Ruhm.

Clarinets.—John L. Davies, Michael Meyerowitz.

Bassoon.—Christopher Regan.

Pianoforte.—Jean Anderson, Mae Broadbent, Reginald Ham, Joan Nicholas, Winifred Scott, Elizabeth Thomas, Doris Veale, Peter Ward, Richard Warwick.

Harp.—Enid Quincey.

Singers.—Elizabeth Doherty, Andrew Gold, Diana Odling, Norman Tattersall.

MOZART CONCERT for Chamber Orchestra and Soloists—January 12, conducted by WYNNE MORRIS. Concerto No. 21 in C, for Piano (Robin Wood); Cassation No. 1 in G; Concerto No. 10 in E flat for Two Pianos (Peter Ward, Joan Nicholas).

CHORAL CONCERT.—February 22, conducted by MR. ERNEST READ. Festival Te Deum (M.S.), conducted by the composer, JOHN JOUBERT; Mass in B. Minor, *Bach*.

ORCHESTRAL CONCERT.—March 21, conducted by MR. CLARENCE RAYBOULD. Academic Festival Overture, *Brahms*; Concerto No. 4 in G (1st movt.) Piano and Orchestra, *Beethoven* (Jean Anderson); Serenade for Strings (1st movt.) *Suk*; Symphony No. 6 in D minor (3rd, and 4th movts.) *Sibelius*; Aria from Lohengrin, *Wagner* (Robert Thomas); Concerto in A for clarinet and Orchestra (2nd and 3rd movts.), *Mozart* (Michael Meyerowitz); Overture "Cockaigne" *Elgar*.

SECOND ORCHESTRA.—March 24, conducted by MR. ERNEST READ and members of the Conductors' Class: Peter Rorke, Wynne Morris, Geoffrey Brand and Charles Farncombe. Suite—transcribed by Gordon Jacob, *Orlando Gibbons*; Concerto No. 2 in B flat, Piano and Orchestra, *Beethoven* (Nigel Co.e); Prelude, "Irmelin" *Debussy*; Air de Salome, *Massenet* (Edwina Savidge); Symphony No. 5 in C minor (1st movt.), *Beethoven*; Suite from "Water Music" *Handel-Harty*; Overture "Hansel and Gretel" *Humperdinck*.

India Revisited

(An Examiner at large)

by Peter Latham

Should anybody still believe that the Associated Board runs its examining tours to suit the examiner, he had better accompany the examiner to India. You can get there by being jolted about in an aeroplane for two or three days, or you can go by sea. I went by sea. But if you think there is anything funny about the Red Sea in August with a following wind, well, you'd better try it; and when you get round the corner at Aden you run into the monsoon and get tossed about in a hot, steaming sea for the rest of the journey. When you arrive you have a pain in your tummy

—pretty well everyone in our boat had a pain in his tummy. You go ashore thinking the pain will disappear on dry land, and you meet your first disillusionment: it gets worse.

When I was first in India (in 1915) you called it 'a touch of the sun,' and if you didn't get dysentery you recovered in the end—until it all started again. But this is a matter in which modern science has done something really impressive. Nowadays you take a pill, a sulphur pill, a cousin, I suppose, of 'M and B,' and it kills that 'touch of the sun' stone dead. It vanishes, and you're all right for the rest of the tour.

All right, that is to say, from this particular trouble. Of course there are others. The sensitive mechanism of the examiner is severely tried by temperatures of 110 degrees or more at Lahore and Delhi; it vibrates like a plucked harp-string under the fury of the Himalayan monsoon storm, and it is liable to collapse altogether when he reaches Madras. It is many years now since Mr. Hilaire Belloc enunciated his tremendous dictum,

The trouble of the tropics is
The sheer necessity for fizz.

The trouble of Madras is that you can't get fizz or any other sort of alcoholic stimulant for your enfeebled tissues. The province is 'dry.' There are ways round, of course. The usual thing is to get certified as an 'addict.' But that is too elaborate and expensive a business for such a bird of passage as the examiner.

You must not imagine, however, that the mind of the examiner in India is exclusively occupied with ailments and alcohol. There is music, for instance. Since India became independent in 1947 the European candidate for the Board's examinations has become a rarity. Soon he will be altogether extinct. The future lies with the candidates of mixed blood and an increasing proportion of Indians.

India has of course a music of her own, a music in which *murchanas* and *ragas* take the place of scales and modes and are played, not on pianos or violins, but on *vinas* and *sarangis*. It is

noteworthy that very few Indians cultivate both arts, the Indian and the European, and the Indian candidate for the Associated Board examination is therefore open to the criticism that he abandons the music that is his birthright for an alien music of whose roots (in geography and history) he generally knows little or nothing.

Yet I have developed a genuine respect for the enterprise that impels the Indian student to explore the exotic music of the distant West. Have we in this country anything like the same broadmindedness? India is a Dominion of the British Commonwealth, but, unlike the other Dominions, she is not a new country. On the contrary, her culture is far more venerable than our own. What do we know of that culture—of Indian music, Indian painting, sculpture, architecture, Indian philosophy and religion? Is it complacency, is it invincible provincialism that keeps us from investigating these things, or just sheer laziness? With a naïveté that would make an Indian smile if he were not so good-mannered the European imagines that he has a sort of monopoly of initiative and enterprise. If he bothered to study the teachings of the Hindus he would discover that among the virtues they admire curiosity holds an honoured place. I have returned from India feeling that a little curiosity about Indian culture would do the European artist no harm.

One other thing I learnt. Gazing from my window at Darjeeling on the remote, impregnable majesty of Kinchenjunga, the thought came to me that here was something on which one might discharge a hundred atomic bombs without even disturbing its serenity. Kinchenjunga has watched the rise of our civilization and disregarded it; she will be equally indifferent to its fall. Let it survive, let it perish, she will remain, clothed in the same aloof, still beauty. In these difficult, peevish times of ours perhaps it needs twenty-eight thousand feet of mountain to restore one's sense of proportion.

REVIEW WEEK.—Lent Term, 1950—Sir William Hamilton Fyfe opened the week on March 20 with *The spirit of man in conduct and in art* and this was followed in the afternoon by a *Chamber Concert of French Music*. On the 21st were held *Rehearsal and Orchestral Concert* and on the 22nd there were two lectures: *The soloist and the orchestra* by Mr. Myers Foggin and *Why go to the cinema* by Miss Dilys Powell. On March 23, Mr. Scott Goddard on *A critic's job* was followed by a *Flute Recital* by Mr. Gareth Morris. The week was concluded by *Rehearsal and Concert of Second Orchestra*.

Bach Bicentenary

MR. DENIS MATTHEWS has been invited to play the 48 *Preludes and Fugues* at the Bach Bicentenary Festival in Vienna this summer and to give three broadcast recitals in connection with that celebration.

WORSHIPFUL COMPANY OF MUSICIANS—Dr. R. S. Thatcher was elected an Honorary Freeman on April 18.

WORCESTER COLLEGE, OXFORD—Dr. R. S. Thatcher, M.A. has recently been elected an Honorary Fellow.

R.A.M. Club

Members' Names and Addresses

In the new List now issued, space has been allowed for the insertion of names and addresses of new members and for alterations relating to others. Names of new members will be published in the Magazine from time to time.

It is particularly requested that changes of address be notified at once to the Hon. Secretary at the R.A.M.

Academy Distinctions

The following elections were recently made :—

FELLOWS (F.R.A.M.)

Brain, Dennis	Miles, Maurice
Copperwheat, Winifred	Morris, Gareth
Dalrymple, Alison	Richardson, Arnold
Forbes, Watson	Rignold, Hugo
Foster, Ivor	Sellick, Phyllis
Gauntlett, Ambrose	Shale, Stanley
Groves, Olive	Walton, John
Hallis, Adolph	Williams, Tom
Jenner, Ernest	Windsor, Madeleine
Matthews, Denis	Wolfson, Wolfe

ASSOCIATES (A.R.A.M.)

Applin, Estelle	Jones, Granville
Brough, Nina	Kemp, Muriel
Cullen, Anne	Kennedy, John
Dale, Angela	Kok, Alexander
Essex, Kenneth	Lloyd, Claudia
Gell, Cyril	Mackie, Jean
Hargreaves, John	Mills, Betty
Hathey, Philip	Marshall, Haigh
Herivel, Leonard	Pilcher, Cyril
Hilliard, Bernard	Richelmann, Boris
Hurwitz, Emanuel	Weil, Terence

HONORARY MEMBERS (Hon. R.A.M.)

Field, John	Hornsby, Maud
Ferguson, Howard	Howes, Frank
Holmes, Laurence	

BRITISH BROADCASTING CORPORATION—Great satisfaction is felt in R.A.M. circles at the announcement (made as we go to press) that MR. HERBERT MURRILL is to succeed Sir Steuart Wilson as B.B.C. Head of Music.

Drama

Scenes from "Cavalcade"

March 28, 29, 30

MISS ROSE BRUFORD, who has done so much splendid work with the Dramatic Class in producing unusual and delightful Plays, gave us this term *Scenes from Cavalcade*, by Noel Coward. The adjudicator was Phyllis Neilson-Terry.

The difficulty of finding something with a sufficient number of parts to enable each student to appear, must be enormous, and *Cavalcade* with its big cast certainly helped out the situation.

The scenes depicting episodes during two earlier wars were excellently planned, and the staging was skilful and artistic. Although *Cavalcade* seems somewhat "dated" it brings back memories of the past.

The music arranged and played by gramophone and a piano was well chosen to suit the various scenes, and dances arranged by Theo Tucker were also admired.

Miss Bruford, by cutting out the original last scene, finished her production on a note of peace, for which, I felt sure, we all felt thankful.

S. S.-D.

A Student's Impressions

Lent term was an eventful one, concluding with Miss Bruford's production of *Cavalcade*, an ambitious choice permitting all three years to participate to the full. On the last night Phyllis Neilson-Terry came to see the play. After it was over she came on to the stage to talk to us, and told us how much she had enjoyed herself. Then in a brief criticism bringing out points that had struck her she made some interesting and constructive remarks. Afterwards Dr. Thatcher said how well he thought the music had been chosen, for which we were duly thankful—and relieved.

When we first began on the play we wondered if we were a little mad in attempting so large a venture. At least if it was madness it was worth it. The sets were designed by Prudence Ellison and executed by armies of students dressed in overalls under the sign of the paintbrush. To enumerate all that was accomplished would be impossible, but praise is due to the eternal vigilance and sanity of the stage managers, the hard work on the lighting, the perseverance of the music when confronted with a recalcitrant Panatrophe, and do not let us forget the valiance of the sound effects, thunder, and New Year bells, train noises or water lapping. Nothing was beyond their ingenuity. As we rehearsed the play grew upon us more and more, and we saw how, even without all the spectacle that was originally intended the play could be made effective. Every scene is telling and the play builds up, through the years it encompasses, a steadily growing intensity culminating in Jane's last speech on New Year's Eve 1930: "That this country of ours may find dignity, and greatness, and peace again."

G.Y.

Hospital Concerts

A very successful series of Concerts has been given to the Nurses of several London Hospitals through the generosity of MR. ALFRED J. WALEY, HON. F.R.A.M., Chairman of the Royal Academy of Music.

The artists taking part have been Kathleen Barton, Eva Gruenbaum, Edna Graham, Denis Vigay and Arvon Davies.

A. J. Clements Memorial Fund

A prize is offered annually for the best chamber-music work composed and submitted by a British subject. The adjudicators for this year are William Alwyn, Hubert Clifford and Humphrey Searle. Particulars and application forms may be had from the hon. secretary of the fund at Conway Hall, Red Lion Square, W.C.1.

Graduate Diploma

R.A.M. and R.C.M.

The governing bodies of the two institutions have authorised the adoption of Academic Dress, consisting of a Teacher's Gown, a Hood in scarlet and blue, and an Academic Cap, for holders of the G.R.S.M. Diploma (Graduate of the Royal Schools of Music). This dress is for the exclusive use of such Graduates, and is not to be used in connection with any other diploma or degree, external or internal.

Samples have been made by Messrs. W. Northam, Robe Makers, 1 and 2 Star Yard, Carey Street, Strand, London, W.C.2, who are prepared to receive orders. The prices, including purchase tax, are :- Gown, £5 5s. 0d.; Hood, £2 12s. 6d.; and Cap, £1 11s. 6d.

Boise Foundation Scholarships

Through the generosity of Mr. Charles W. Boise three scholarships of the value of £300 each have been awarded to young artists embarking on their professional careers.

The first three awards have been made to :- Eileen Croford (*Cello*); Robin Wood (*Piano*); Jenifer Vyvyan (*Soprano*).

Birth

GILBERT—On March 30, to Mr. and Mrs. Max Gilbert, a son.

Marriage

BYRT—ARMOUR—On August 11, 1949 at the Church of the Holy Redeemer, Chelsea, Jean Byrt to Major William Stanley Armour, West Yorks. (Prince of Wales' Own) Regiment.

In Memoriam

Sir Harry Lloyd Verney, C.G.V.O.

February 2

Director of R.A.M. 1937—1950

Thomas Butland Knott, F.R.A.M.

March 29

By the death of Mr. T. B. Knott in his 89th year the Academy has lost another of the few surviving veterans of its old guard. Indeed, his service there probably constituted a record for he entered as a student as far back as 1878, and although he retired from teaching in 1935, was still constant in his attendance at the chief concerts and all R.A.M. Club functions until this year. From 1878 to 1885 he studied under Walter Macfarren (piano), Sir George Macfarren (harmony) and F. Amor and F. Ralph (viola). That he also held an organist and choirmaster appointment shows him to have been an all-round musician of the true R.A.M. type. From 1883 he was Sub-professor of the piano and in 1886 until 1899 he acted as Assistant to the Principal, first to Sir G. Macfarren and from 1888 to Sir Alexander Mackenzie. Several facts may be remembered in relation to the importance and value of this office which he held. Sir G. Macfarren was blind; Sir Alexander Mackenzie had many calls made upon him in addition to his direction of the Academy; and the Academy was at one time without a Secretary, the work devolving upon Mr. Corder and Mr. Knott. It may also be added that this was the period during which the institution progressed from a condition which had been precarious to a state of stability which has steadily increased until to-day. In the history of all educational bodies such as ours there have always been men (and women—as R.C.M. have reminded us recently) who, whilst attracting no limelight of publicity or seeking any fame, have yet by their devoted service rendered the success of the work of their chiefs possible. Such was T. B. Knott.

From 1899 he directed the Sight Singing Class until 1918 and was Professor of the piano, 1899-1935. He also examined for R.A.M. for nearly 40 years, having been a member of the old Metropolitan Examination Board. He was elected A.R.A.M. in 1886 and Fellow in 1906.

His abiding interest in the R.A.M. club, of which he was an original member in 1889, is shown by the fact that he attended every one of its Annual General Meetings up to and including 1949. He served on its Committee 1907-1909, was Vice-President from 1914 and was elected President in 1926. He also served the Royal Society of Musicians, of which he had been a member since 1886, as auditor (1944), and as Honorary Treasurer, 1934-1941.

Among his published works are: *Sight and Part Singing Exercise Book*; *Teachers' Scale and Arpeggio Manual*; *Teachers' Pianoforte Primer*; and *Pianoforte Fingering, its principles and application* (O.U.P. 1938).

Mr. Welton Hickin writes :-

The passing of Mr. Thomas B. Knott removes a figure familiar to many generations of R.A.M. students. He was my predecessor as Assistant to the Principal and I shall always remember his exceptional kindness in initiating me in my duties. He possessed a prodigious memory and seemed to have an encyclopaedic knowledge of every student in the Academy carefully docketed in his mind. He was highly appreciated by Sir Alexander Mackenzie, who, when appointed Principal, came to the R.A.M. after a long absence practically as a stranger, knowing little of the working of the place.

It was here that the assistance of Mr. Knott proved especially valuable to him.

All who came to know Mr. Knott learned to look upon him as a staunch friend, ever ready to help one over a difficulty.

To the Royal Society of Musicians of which he became honorary treasurer he gave unstintingly his time and thought.

His educational works were of considerable value and his duties at the R.A.M. both as professor and member of the committee of management earned him the respect of all his colleagues. His was a fine record of solid and enduring work rendered to his *Alma Mater*.

Mr. Adam Carse writes :-

When I was a student of the old R.A.M. in Tenterden Street in the 'nineties' of last century, I knew T. B. Knott only as one who in some mysterious and ill-defined way "assisted" the Principal, but whose exact function I could never clearly understand. When I returned to the new Academy as a professor in 1922, I learned to know T. B. Knott as a kindly and unobtrusive colleague, who never sought for, nor achieved prominence or prestige, but who was always friendly and ready to give sound advice or help to those who asked for it. The steady and valuable work done by such quiet and conscientious teachers brings no laurels and little material reward, but it provides the indispensable backbone of our system of musical education, and is transmitted from one generation to another by just such men as our old friend and colleague—T. B. Knott.

Ambrose Coviello, D.C.M., F.R.A.M.

January 31

Mr. Wesley Roberts writes :-

The sudden death of this distinguished member of the Professorial Staff, at the age of 63, leaves a gap in ranks of music that will be felt and deeply deplored by all who had known him as teacher, writer, adjudicator, examiner, or lecturer—specially by those who were his friends, colleagues, and pupils.

A five-year studentship (1904/1909) was followed by his election to an Associateship in 1909. He was appointed Professor of Pianoforte in March 1914. His election to a Fellowship came in 1922.

After serving with distinction in the Artists' Rifles, during the 1914/1918 war, where his courage and resourcefulness were recognized by the award of the Distinguished Conduct Medal, Mr. Coviello, returned to the Academy, to which he gave the same unequivocal devotion he had shown as an infantryman in the front-line trenches.

"Covie" had a lucid, penetrating, and orderly mind. He was precise, but without pedantry; independent in thought, as in action, but friendly. He was universally loved and respected, though he sought no easy popularity. His out-spoken and

forthright approach to every problem was tempered by good humour, courtesy, and experience of men and affairs. Everything was thought through to its logical conclusion, and nothing was permitted to deflect a decision once he was satisfied that it was a right one.

Of his teaching, it may be well to quote his pupil, Mr. Bryan Balkwill here :- "No member of Mr. Coviello's class could ever forget his notable Czerny classes. All his Academy pupils assembled in his room, and in turn played the same Czerny Study. It was a technical exercise, but a character-building one, demanding high technical skill and moral courage from the competitors. Occasionally, and deliberately—for the good of our souls—he would discuss topics other than music. His mastery of phrasing and musical architecture gave to his pupils a permanent foundation on which to build an appreciation of music in a wider form."

For some time he had been suffering from an acute heart condition, which limited his physical activity, but not his restless brain. He faced this hazard uncomplainingly and stoically. Only his closest associates knew that he was rarely free from pain, or knew what his relative immobility meant to a man of such initiative and purpose. Everything likely to interfere with his ability to work was quietly abandoned, and the future was faced with steadiness, with no trace of self-pity, or expressed anxiety.

Here was courage of a high order. Here was a man. May he rest in peace.

Mr. Welton Hickin writes :-

As one who has followed the entire academic career of Ambrose Coviello with interest, I should like to be allowed to pay a tribute of appreciation to his work for the R.A.M.

His appointment as a Professor took place while I was Assistant to the Principal and he soon proved himself a valuable addition to the teaching staff. His musical attainments were matched by his sterling character as a man. Always straight-forward and

reliable, he had a singularly clear thinking mind and his views on matters, musical or general, were always of interest, being invariably well-reasoned. Stamp collecting and walking were two of his recreations in his young days and it was on a walking tour with him that I discovered how companionable he could be.

His breezy presence will be sorely missed by his Academy colleagues. Though his personality cannot be replaced, the memory of him will be cherished by us all with gratitude and affection.

Our heart-felt sympathy is extended to his family in their sad bereavement.

From a Random Causerie—II

by Lynn Ford

Chatting about alien purveyors of music in this country in Victorian days inevitably brings to mind the "German Bands." Scholes says they were mostly Bavarians who followed some trade at home during winter and went "on tour" during summer. They were often to be seen and heard in fashionable west-end squares of London, especially during the evening, enlivening the dinner-time of the wealthy inhabitants. They ranged from a mere half-dozen players to about twenty when most complete. Some carried collapsible music stands which they grouped in a semicircle in the roadway, with their quartet music protected from wind by an arrangement of strings and weights. Others had MS. parts on small cards attached to the instrument by a clip. Above the belt they were resplendent in tunics plentifully yellow-braided and they wore shiny-peaked caps. Lower, they deteriorated sadly into nondescript garments and worse boots. Constitution varied. In larger bands wood-wind was represented mostly by clarinets—a couple of E flat squeakers, a solo 1st who was often director, and a number of ripieno players, 1st and 2nd. I do not remember any oboes or flutes—there was probably a piccolo to shriek in alt—nor was there often a bassoon. Cornets, of course, not trumpets, but seldom any horns—middle parts on saxhorns, baritones and the like. Sometimes one trombone, a

euphonium, and an E flat bass. The better bands included sometimes a three-stringed double-bass which the itinerant player transported hither and thither upon his back by means of a strap passing over his shoulder. I imagine he must have wished he had taken up the piccolo. The music consisted largely of Continental light opera selections, Viennese Waltzes of Strauss and, I think, a few classical minuets, possibly of Haydn and Mozart. I am sure they never played any English music; I don't suppose they had ever heard of any, or at any rate they had learned: *englischer Komponist; kein Komponist*.

The "scoring" was jejune to a degree—one longed to hear some tune in the inner parts, which was easily possible, in place of the incessant and irritating "oumph, pom, pom," "Alberti Bass," and childish piano-accompanimental idioms which wasted the potentialities of such an ensemble. Even as a child one felt that. Something polyphonic might have sounded fine, for the playing was not so bad as might have been expected. Indeed the "principals" were often quite respectable performers in their class and town bands were very common in Germany—even Bach relied on their assistance. I expect the scoring and MS. parts of some of the things they played were done by the solo-clarinet-conductor.

After the performance of a few selections it was customary for one of the players (a rip. clarinet) to be released to make the collection (Haweis, writing in 1871, said it was the triangle man, but I never saw one). Holding his clarinet in the left hand and his upturned cap in the right, he knocked at each front door in turn and was usually, but not always, rewarded, even handsomely, by the appreciative inhabitant who answered the door. Yes, it was certainly a clarinet player that "Punch" depicted:

(*Irate matron, opening door to solicitous musician*): "No! certainly not! I am sure you are not a real German Band, or you would not play so out of tune."

(*Musician, no longer servile*): "Und I am zure you are not englisch, or you vood not notice eet!"

All this has vanished for ever; it is easy to turn a knob.

R.A.M. Club

Annual Dinner

The Annual Dinner is announced for July 19 at Grosvenor House. It is hoped that the President, SIR JOHN BARBIROLLI will be in the Chair.

R.A.M. Club—Social Meeting

The late Mr. T. B. Knott, whose knowledge of Club matters was 100 per cent., told us ten years ago that at one time in its early history the Club did not flourish as its founders had hoped—so much so that a Special General Meeting was called to consider whether to continue or not. Its "friendly intercourse," and amenities in those days were limited to such diversions as ventriloquism and sleight-of-hand, whist* and, of course, "talking shop." In 1902 there was even a suggestion that Manuel Garcia and Alberto Randegger might give vent to their rivalry over a "ping-pong" table! It seems amazing that music and females were both barred—what would Ethel Smyth have said to that? (An imaginary interview on the subject, written by someone who knew her well, would make lively reading.)

It was T.B.K. who placed on record that "they had not succeeded in attracting members to the Club in numbers at all commensurate with possibility and in my view chiefly for two reasons: (1) the absence of any musical activity, and (2) the absence of feminine and student interests." This certainly hit the nail on the head and *nous avons changé tout cela*. We have now over 1500 members; attendance at meetings is always good and sometimes overflowing, graced with the charm for which R.A.M. is famous. Music of the highest class is performed always by artists of eminence, under ideal conditions, to understanding audiences and completely free from box-office bias.

On March 2 the programme was kindly provided by Gain Bachauer, Harold Williams and Harold Craxton whose names convey all that need be said in regard to the music. Mr. Craxton, in a happy speech, voiced the thanks of a more than usually large audience to the eminent artists for a really excellent programme.

*I thought it was "Nap" we played but it is quite possible we played Whist while I thought I was playing "Nap." I was much preoccupied with Op. 1 in those days and with what sardonic wisdom it might evoke from F.C. next morning. (Ed.).

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.
Address : 91 Crane Street, Salisbury, Wilts.)

MISS MARGARET WHITAKER has recently been appointed piano tutor at the new Training College for Music, Drama and Art at Bretton Hall, near Wakefield. She has also given recitals at Leeds and Bradford.

MISS ALISON DALRYMPLE adjudicated the Inter-House Music Competitions at Bartrum Gables, the well-known girls' school in Broadstairs, on March 22. In her speech she congratulated the staff upon their splendid work and the high standard reached, mentioning that "while technique is an important stepping-stone, the real objective is 'Music' and all it stands for." She then presented the silver cup to the captain of the successful House.

MISS MARJORIE HAYWARD'S Silver Jubilee as R.A.M. professor was celebrated last July by an informal tea-party at the M.M. Club (by kind permission of Miss May Mukle). On behalf of past and present pupils and friends, Blanche Mundlak presented Miss Hayward with a gold watch and bracelet, a miniature wireless set and a album of signatures of all contributors. She expressed the wish of all that Miss Hayward might for many years carry on the good work in Room 16 with health and happiness.

MR. MARTIN TEASDALE BURKE (Stowe School) conducted the Buckingham Music Society and Orchestra at the Town Hall last December in a concert of Christmas music including much of Handel's *Messiah*.

MR. KENNETH WETHERELL'S *Croindene Singers* gave a concert under his direction recently at which John Burn played the pianoforte part in his own quaint prelude, *The Confutation of Wisdom*, scored for small orchestra and piano. Another young musician, William Llewellyn, efficiently conducted the orchestra in Grainger's *Mock Morris* and Mr. Wetherell took charge again for a sensitive performance of Samuel Barber's lovely *Adagio for Strings*. *The Croydon Advertiser* had high praise for vocal and instrumental performances alike.

MR. NORMAN DEMUTH'S latest ballet *La Debutante* received its first performance at the Royal Flemish Opera in Antwerp on February 14. Excerpts from his ballet *Le Bal des Vanités* were performed on the Radio from Brussels by the Grand Orchestre Symphonique on April 12.

MISS E. DODSLEY BENNETTS, of Southbourne-on-Sea, has been the recipient of much sympathy since the death of her father, which occurred on October 24, 1949.

MISS GANDERTON, better known as "Hetty" to all past and present female students, has now retired after nearly 40 years of devoted service. She will be remembered with real affection by all who have known her.

MR. RONALD SMITH'S success at Geneva last September, when he was placed second in the International Prize for Pianists, brought him much merited congratulations. To which is here added that of the R.A.M. Club.

MISS CHERRY ISHERWOOD, with her husband, Henry Datyner, recently broadcast the first performance of *Sonata II* by Martinon, the French composer and conductor. Fritz Speigl recently played the Bach *B minor Suite* for flute and strings with Liverpool Philharmonic.

MISS EILEEN REYNOLDS has sent us the 1949 Supplement to the syllabus of the Rhodesian College of Music in Salisbury, S.Rh. Developments there have been rapid during its first year necessitating considerable increase in the Staff, on which R.A.M. and R.C.M. are amply represented. It is good to read of a College Bursary of £30 per annum for General Musicianship and to note how wide is the curriculum. Necessary financial aid seems to be forthcoming, to judge by a long list of Patrons, including many of public influence.

MISS SHEILA FOX was soloist at a concert in Cape Town City Hall on January 15 given by the Cape Town Municipal Orchestra conducted by Geoffrey Miller. The first performance of *Overture to Youth* by Malcolm Macdonald was given.

MR. HERBERT WALENN was the recipient of a presentation from past and present pupils at the London Violoncello School on March 18. More than a hundred 'cellists assembled and Sir JOHN BARBIROLLI made the presentation. In a speech full of affection for and appreciation of his professor of earlier years, Sir John recalled many happy reminiscences. The gift took the form of a fine radiogram and records were played of greetings made by Mr. Walenn to Sir John on his 50th birthday and of the *Enigma Variations* played by the Hallé Orchestra. This delightful party closed with a performance of Casals' *Sardana* for massed 'cellos, dedicated to Mr. Walenn.

We are indebted to Miss Gertrude Schwerdtner, a member of R.A.M. Club for many years, for this item of news.

MISS MURIEL KEMP sends a January programme of the Truro Three Arts Society which is of both musical and personal interest. Miss Kemp joined her erstwhile R.A.M. professor, John Pauer, in five two-piano arrangements from Bach (including one of Stuart Duncan's) and in a modern group. Mr. Pauer's daughter Ann made her *début* in groups of songs and Muriel Kemp's daughter Anna, and husband Bertram Lightbown played Beethoven's *Sonata in A minor for Violin and Piano*. A happy collaboration of two families in the good cause.

MR. ADAM CARSE'S *The Orchestra from Beethoven to Berlioz* pleased Toscanini so much that he gave a copy to every member of the National Broadcasting Symphony Orchestra in New York as a Christmas present.

MISS BLANCHE MUNDLAK conducted her Croydon String Players at their first concert in St. Peter's Hall on March 10. The programme included Bach's *Violin Concerto in E* and works by Arne, Britten, Mozart, Sibelius and Stamitz.

MR. IVOR FOSTER'S *Serenade and Rondo* (Gwydion Brooke and Chalumau Ensemble); *Rondo* (Gwydion Brooke); and *Pavan and "Little Robin"* (Mid. Lt. Orch. under Gilbert Vintner) were recently broadcast.

MR. RICHARD BUTT'S String Orchestra, led by Robert Cooper, gave a concert at Bishop Wordsworth's School, Salisbury, on April 26. Mr. Antony Brown played a Bach clavier concerto.

KATHLEEN OLIVER (*née* Allen) trained village choirs for the Hunts County Music Festivals on December 18, 1949 and March 18, 1950. She took part in two-piano duets as part of the concert given at a similar "Schools" festival on March 10, 1950. She has served also on the organizing committee of the local branch of the Music and Arts Council since its inception, arranging concerts at Hinchinbrooke Castle, Huntingdon.

MR. MANUEL FRANKELL included his *Piano Suite* in a Home Service broadcast on February 7. Assisted by Elizabeth Bristow and Robert Cooper, he lectured on *Romanticism in Music* at the Overseas League on March 1.

New Publications

The Orchestra from Beethoven to Berlioz	}	Adam Carse
American Edition (Broude Br. New York)		
The Orchestra in the 18th century		
2nd edition (Heffer)		

"Music" (H. Jenkins)	Charles Proctor
Essays and Lectures on Music (O.U.P.)	
Collected, with Introduction by Hubert Foss	Donald Tovey
A Book of Waltzes (Augener)	Felix Swinstead
Suite for Strings (Novello)	Godfrey Sampson
Six two-part Inventions for two oboes (O.U.P.)	Stephen Rhys
"Gipsy Dance," "Spring Flowers," "My Puzzle Book," "My Jigsaw Pieces" (easy piano), "Games for Two" (easy duet) (Bosworth)	} Barbara Kirkby-Mason
"Schooltime Suite" (easy piano), (Curwen)	
Sister, awake! S.A.S. unacc.	} (O.U.P.) Alec Rowley
Three Short Pieces (easy two-piano)	
Carillon for organ (O.U.P.)	Herbert Murrill
Suite for clarinet and piano (Schott)	Priaux Rainier
Biblical Songs (<i>Dvořák</i>) (Lengnick)	
New English Version by Astra Desmond	
Twenty-four Preludes for piano (Chester)	York Bowen
Three piano pieces, Op. 41 (Augener)	Ivor R. Foster
"The Flight" Song (Cramer) words and music by Roy Ellet	

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

